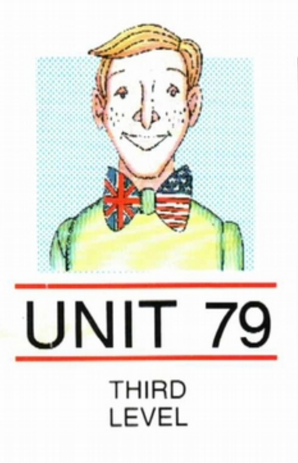
Páginas, escenas y melodías



UNIT 79

THIRD LEVEL

No es la primera vez que la literatura, el teatro o la música son el hilo conductor de una Unidad; en esta ocasión acompañaremos a cuatro amigos que se encuentran para asistir juntos a la representación teatral de «Nicholas Nickleby», la novela de Charles Dickens de la cual ya ha leído un breve fragmento en la Unidad 75.

La Conversation presenta dos situaciones ambientadas en el mundo de la música: en la primera, una pareja transfiere sus problemas matrimoniales a un concierto; en la segunda, una estrella del rock expresa opiniones incómodas a través de la radio. Y a propósito de opiniones, tendrá ocasión de aprender algunas expresiones muy útiles para esas embarazosas situaciones que se producen cuando uno no tiene un parecer demasiado definido sobre un asunto determinado. Además, verá cómo y en qué casos es posible invertir el verbo y el sujeto en una oración. En una Unidad dedicada a la literatura y al teatro, era obligada una referencia al gran dramaturgo inglés William Shakespeare: por eso, en la sección Reading se incluye un fragmento tomado de «Julius Caesar», tragedia en la que el lenguaje es, más que nunca, un instrumento de extraordinario poder emotivo, no sólo político.

Mrs Harper was such a so-and-so

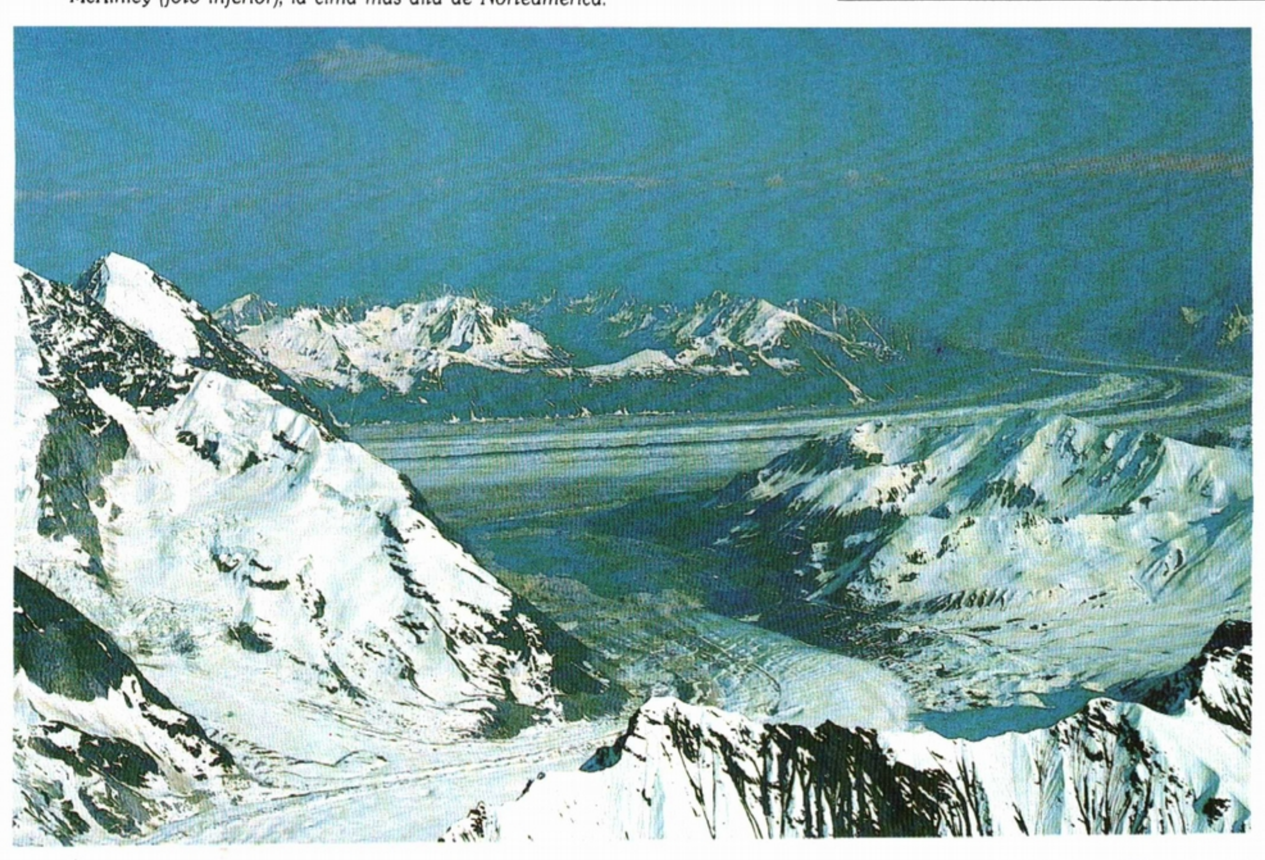
Take a quick look at the dialogue between the two people in a bookshop that you'll find in this first part of the SPEAKING section, and you'll come up against one of the oddities of the English language. There are two words, **so** and **such**, which are used to 'intensify' the meaning of words. But when do you use one, and when do you use the other? Here's something to help you.

There's a golden rule which you can follow here, and it works nine times out of ten. **So** is used before adjectives, and **such** is used before nouns or nouns preceded by an adjective. Take a look at the sentence Jim says: **I didn't know you were so keen on Dickens**. Here, he wants to suggest that Sandy is extremely keen on Dickens. As **keen** is an adjective, he does this by putting **so** in front of it. But when he wants to stress the fact that Sandy really is an expert

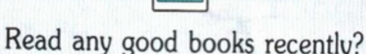


Alaska: el gigante que duerme entre los hielos

A primera vista, el aspecto de Alaska puede asemejarse al de un mastodóntico animal prehistórico, atrapado para siempre entre los hielos. A lo largo de la franja meridional, la sinuosa cordillera costera (Pacific Mountain System) hace las veces de espina dorsal, prolongándose hacia el oeste en la península de Alaska y en las islas Aleutianas. Sobre esta estructura, frágil sólo en apariencia, se extiende un dorso enorme, cerrado al norte por la Brooks Range. Sin embargo, en la simbología indígena, el animal que mejor representa las características de Alaska es el oso: en efecto, la forma del territorio suele parangonarse con la de la osa mayor, constelación que figura en la bandera del estado junto a la estrella polar. Varias especies de osos pueblan los ambientes salvajes de la región: desde el oso blanco de la banquisa polar al Grizzly y al oso pardo de los bosques centromeridionales. En las fotos, la Alaska Range (foto superior), donde se encuentra el monte McKinley (foto inferior), la cima más alta de Norteamérica.







Read any good books recently?

Sandy, who loves literature, meets her friend Jim, a notorious non-reader, in a bookshop. Notice how the two of them use the words **so** and **such**:

Hello, Jim. ___
Hello, Sandy. How are you? ___
Oh, so-so. ___
Why only so-so? ___
Oh, nothing, I suppose. Just had a row with the boss, that's all. ___
Nothing too serious, I hope? ___
Oh, no. Anyway, what are you doing in a bookshop? I thought you hated reading books. ___
Well, believe it or not I've actually started enjoying it. I recently read a book by — what's his name — Salinger? ___
Which one? ___
The Catcher in the Rye. I quite enjoyed that. So I've decided to try something else. ___
Made any decisions yet? ___
No, not yet. I was having a look at this. ___
Oh, Dickens. He's great. I've read all of his novels. And the stories. ___
Have you? I didn't know you were so keen on Dickens. I've never read anything by him. ___
You're joking! But I thought you did English Literature 'O' level! Didn't you have to do David Copperfield? ___
Yes, well, I did. But I didn't read it. ___
You didn't read it? ___
No. I hated literature at school, you know that. Whenever old Mrs Harper told us to read such-and-such a book, I used to get the video cassette out of the library instead. Do you remember old Harper? ___
Yes, I do. She was a right old so-and-so. ___
Come on, then. If you're such a Dickens expert, what do you recommend? ___
Why don't you try this one? ___
Nicholas Nickelby? Never heard of it! ___
It's so good that you'll never be able to put it down. I guarantee it. ___
Alright, then. I'll give it a go. ___

on Dickens, what does he say? **If you're such a Dickens expert, what do you recommend?** Because **expert** is a noun, he has to put **such** before it, not **so**.

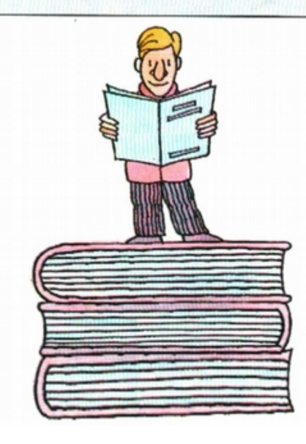
Expressions which contain **so** and **such** can come before clauses beginning with **that**, as well. This is just the way Sandy uses it when she says **It's so good that you'll never be able to put it down**. Remember, though, that in spoken English **that** is quite often left out in cases like this. Sandy could quite easily have said **It's so good you'll never be able to put it down**.

Apart from the 'golden rule' which you saw above, there's another thing to remember about **such** and **so**. They can never come before a noun when the noun is itself preceded by a definite article, a demonstrative adjective, or a possessive adjective. In this respect, they're quite different from Spanish, of course where it's perfectly possible to do this. You can's say, for example, ***his so amazing novel*** or ***the such good novel***. Expressions like these are ungrammatical. In cases like this, the tendency is to make the sentences into two clauses:

I like his novel. It's so amazing.
I love her novel. It's such a good one.

One final thing. You'll notice that there are a number of expressions in the dialogue which contain **so** and **such**, but obviously have nothing to do with intensifying the meaning of a word: **so-so, such-and-such** and **so-and-so. So-so** is a useful expression to have, because it's a way of responding to the eternal question **How are you?** when you don't feel 100 %. **Such-and-such** is used instead of a noun when you can't be any more specific. **So-and-so**, on the other hand, is used to replace a 'taboo word', that is to say a word which could cause offence. So don't get **so-so** and **so-and-so** mixed up!

If you want to know more about how to use **so** and **such**, you'll find everything you need in the GRAMMAR section.



Ancient French table wine

As you know, one of the biggest differences between English and Spanish is the fact that in English adjectives usually go in front of the noun, whereas in Spanish they go after it. But what happens when you want to put more than one adjective before the noun? Let's say, for example, that you want to say that a particular type of wine is very old, comes from France, is usually served with meals, is red, and tastes horrible. How can you do it?

There is, in fact, a specific order in which you have to put these adjectives. Just before then noun you have to put the adjective which tells you what the object or person is used for: **table wine, serving woman**. In front of that, you have to put the adjective which says what the thing is made of: **wooden clothes chest**. In front of those, you have to put the adjective which says where the object or person comes from: **Scottish serving woman, French table wine, Spanish wooden clothes chest**. In front of those you put the colour of the object or the person: **red French table wine, bottle-green English wedding suit**. In front of these go adjectives which describe the shape of the object or the person: **square brown Spanish wooden clothes chest**. Then there are the adjectives which describe the temperature or age of the object or person: **an ancient red French table wine, a cold old square brown Spanish wooden clothes chest**. Then adjectives which say how big or small the person or object is: **an enormous cold old square brown Spanish wooden clothes chest**. And, finally, in front of these come the adjectives which describe some quality of the person or object, adjectives like **beautiful, happy, stupid**, and so on: **a beautiful enormous cold old square brown Spanish wooden clothes chest**.

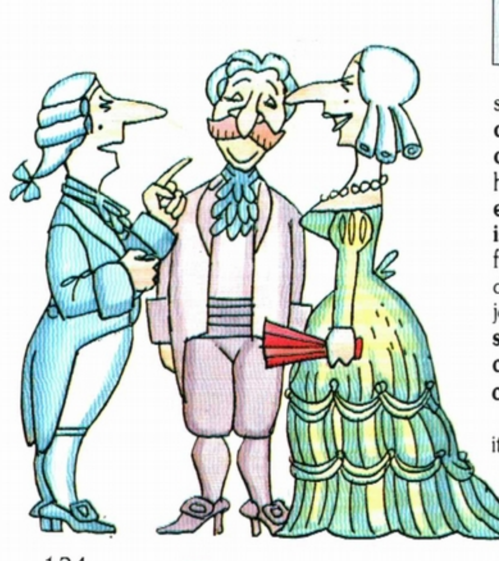
Phew! Now, it's fairly obvious that in reality you would rarely, if ever, see so many adjectives in front of a noun. The maximum is usually about four of five. But it's worthwhile memorising the order in which adjectives can be placed before a noun so as not to make a mistake, even when you're only using two or three of them. There's a rather nonsensical sentence you can learn which will help you out here: **Quite soon a train should come onto my platform**. The first letters of the words in this sentence (**Q**uite **s**oon **a t**rain **sh**ould **co**me **o**nto **m**y **p**latform) are the first letters of the adjectives in their correct order (**Qu**ality, **s**ize, **a**ge, **t**emperature, **sh**ape, **co**lour, **o**rigin, **m**aterial, **p**urpose).

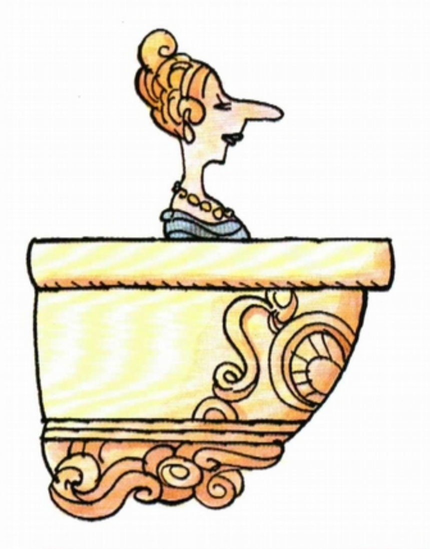
Finally, notice the abbreviation you'll find towards the end of the dialogue: **RSC**. It stands for the **Royal Shakespeare Company**, one of the most famous English theatre companies.

A lovely old paperback novel

Sandy meets Jim and asks him how he's getting on with the book he's bought. Notice the order in which the two speakers put the adjectives they use:

How's it going? ___
Oh, it's really good. ___
I told you, didn't I? How far have you got? ___
I'm at the bit where Gride is waiting for that letter from Ralph Nickelby. ___
Oh, you mean the part where he's talking to that old Scottish serving woman... what's her name again? ___
Peg Sliderskew. ___
That's right. Don't they talk about using his bottle-green suit for the wedding or something? ___
Yes, that's right. I've already read that bit. Newman Noggs is there at the moment. Old Gride has just pulled a letter out of the big old wooden clothes chest. Now he's gone to get something else. ___
Oh yes... the eau d'or. ___
Odour? ___
No, eau d'or. It's an ancient French table wine that Gride keeps hidden for special occasions. ___
Don't tell me everything. I haven't got that far yet! ___
Oh. Sorry. So you like it, then? ___
Mmm. It's really good. ___
Do you think you'll be able to finish it for next week? ___
Yes, I should do. Why? ___
How do you fancy coming to see the stage version? ___
The stage version? Of Nicholas Nickelby? ___
Yes. The RSC are doing it. It's on at the National Theatre. I'd like to take some friends of mine who've just come over from America. They'll love it. ___
Is it good? ___
Well, according to all the write-ups, it's an excellent production. ___
Yes, I'd really like that. ___
Okay then. I'll phone for some tickets. ___





Hardly had we arrived, than...

Yoy may remember that in Unit 76 you encountered for the first time a rather strange phrase: **not only... but (also)**. It's strange because you have to invert the subject and the verb after **not only**, even though the sentence isn't a question. This isn't the only occasion on which you have to do it. If you look carefully at the next dialogue, you'll find the same thing happening elsewhere.



There goes Sir Mulberry Hawk!

Sandy has taken Jim and a couple of American friends, Roy and Marjorie, to see the stage version of Nicholas Nickelby. Listen and repeat:

Why did you want to move? ___

Well, I don't know if you noticed, but in front of me was standing one of the biggest men I've ever seen. He must have been nearly six foot six. He was enormous! So when all the actors ran out the back at the end of the thrid scene I took the opportunity to move over to the left to get a better view. But no sooner had I done that, than he came and stood in front of me again! ___

But what did you think of the performance? ___

Oh, I thought it was marvellous. And the characters are excellent. I particularly liked Sir Mulberry Hawk. ___

Yes, he is good, isn't he? Scarcely had he come on stage when you realised he was one of the baddies, with those whiskers and that sergeant-major voice. ___

Smike's good, too. ___

Oh, you're right. And not only is he a good actor. He's a real acrobat, too. Did you see that somersault he did in the scene at Dotheboys Hall? ___

I liked the scenes in Portsmouth, myself. With the Crummles. ___

Oh, yes. They were marvellous, weren't they? I got a real fright there, though. Hardly had they arrived at the inn when that guy at the back of the auditorium started shouting. I thought someone had flipped or something, but it turned out to be an actor. ___

So you're enjoying yourselves. ___

Oh, yes. Immensely. And it's surprising, you know, because we've been here for nearly four and a half hours, but at no time was Marjorie bored in the least. That's some achievement. Whan we went to see Macbeth she was asleep after the third scene. ___

Roy, that's not true, and you know it. ___

Hey, look! There goes the actor who plays Sir Mulberry Hawk! ___

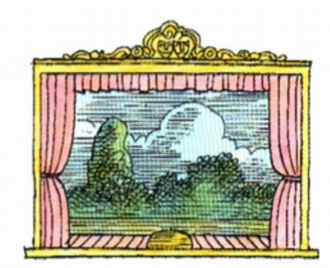
Oh, yes. What's he doing out here? ___

Getting a drink, I would imagine. He probably needs it after that beating he got from Nicholas! ___

Look at these three sentences, for example: **Hardly had they arrived at the inn when that guy at the back of the auditorium started shouting; Scarcely had he come on stage when you realised he was one of the baddies; But no sooner had I done that, than he came and stood in front of me again!** As you can see, the sentences begin with **hardly, scarcely** or **no sooner**. All three of these expressions are used to begin sentences when you want to talk about something that took place immediately after something else. And as you can see, in this case you have to invert the subject and the verb that come after them. Technically, you ought to use **than** after **no sooner** and **when** after **hardly** and **scarcely**, but there are many English and American people who do not follow this rule, and **when** and **than** are rapidly becoming interchangeable in sentences like these.

The same is true when expressions which contain the word **no** are put at the beginning of the sentence to emphasize them: **at no time was Marjorie bored**, for example. You'll often find sentences like this in official instructions as well (beginning with expressions like **under no circumstances, on no occasion**, and so on).

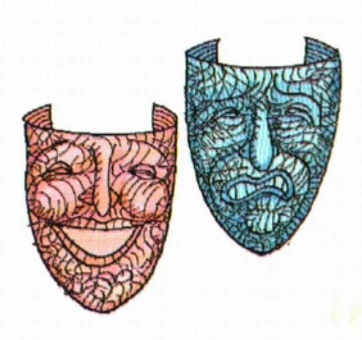
A third example of this strange phenomenon occurs in the second sentence of the dialogue: **in front of me was standing one of the biggest men I've ever seen**. In this case, the sentence begins with an adverbial phrase which tells us where the man was. Again, phrases of this type are usually put in this position to emphasize them (writers often use this trick). And when they're followed by an intransitive verb (like



to walk, to sit, to stand and so on) the subject and verb that follow them are often inverted. Often, but not always. Because, unlike **hardly, scarcely, no sooner** and **no**, it isn't obligatory to invert the subject and the verb here.

There's only one real exception to this rule, which you've already seen. When the adverbs **here** and **there** appear at the beginning of a sentence like this, inversion becomes obligatory: **There goes the actor who plays Sir Mulberry Hawk!**

Surely you don't think that?



The play's over, and Sandy, Jim, Marjorie and Roy are talking about the actors' performances. Obviously, there is some disagreement, and this gives us the opportunity to look at an area that we haven't been able to examine before. You know, of course, how to say that you agree or disagree with someone (you learnt all about that in the last Unit), and how to give opinions. But what do you say when you have no opinion at all, or when you want to change someone's opinion, or when you want to avoid giving an opinion altogether?

You'll find the answers in the dialogue for this part of the SPEAKING section. First of all, notice what Jim says when he wants to tell the others that he doesn't have an opinion at all: **Well, I've never really thought about it**. Later on, Jim deliberately avoids givins an opinion, perhaps because he doesn't want to upset the ladies, and here he uses two other expressions: **Well, it's difficult to say** and **I suppose it depends on your point of view**. As you may remember from Unit 46, the verb **to depend** is followed by **on**, not **from**. And take note also of the phrases Roy uses when he tries to change Marjorie's opinion: **Surely you don't really think...** and **But don't you think...** That **surely** is something of a false friend. Here it isn't synonymous with **certainly**; it means something like **I hope**. In the UK, **surely** is never synonymous with **certainly**, in fact. Americans can sometimes use it in this way, however, when they answer a request or when they want to show that they are willing to help.

As you may have guessed, all of the phrases you've just seen are fairly neutral. You can use them, that is to say, in virtually any situation. You'll be able to see some formal and informal versions of these phrases in the LISTENING section.

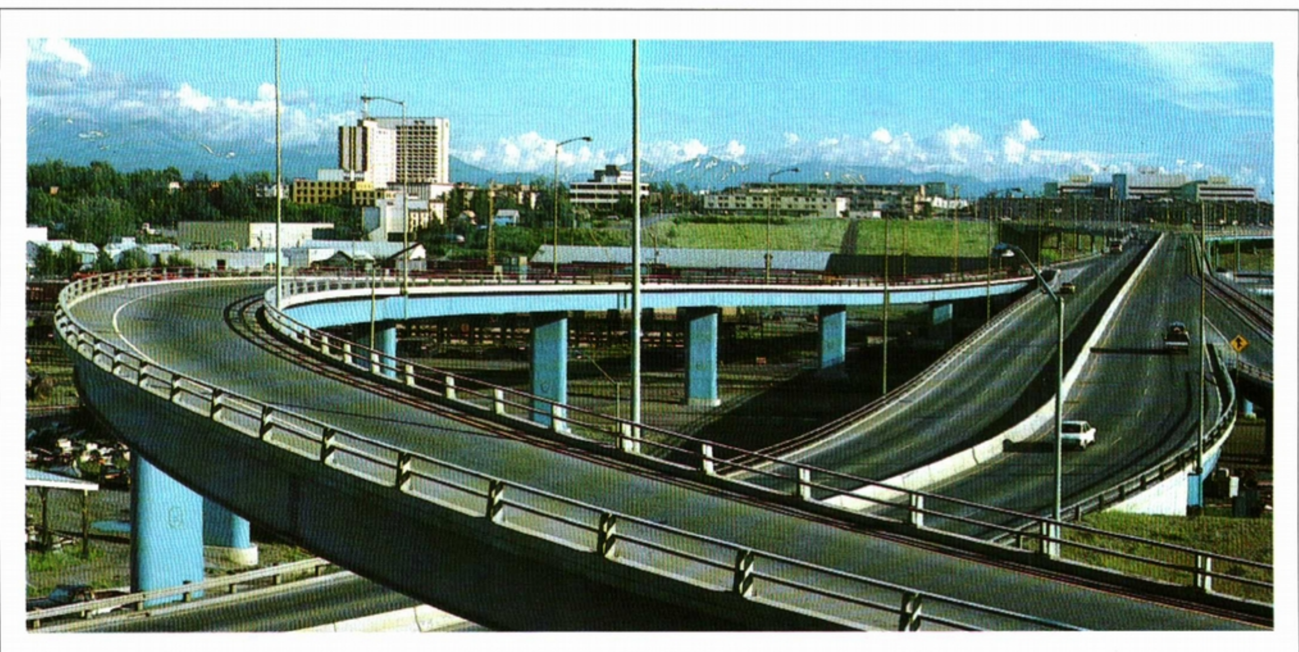


It depends on your point of view

After the show, the four friends are discussing the performances of the actors and the actresses that took part. Pay attention to the intonation of these sentences:

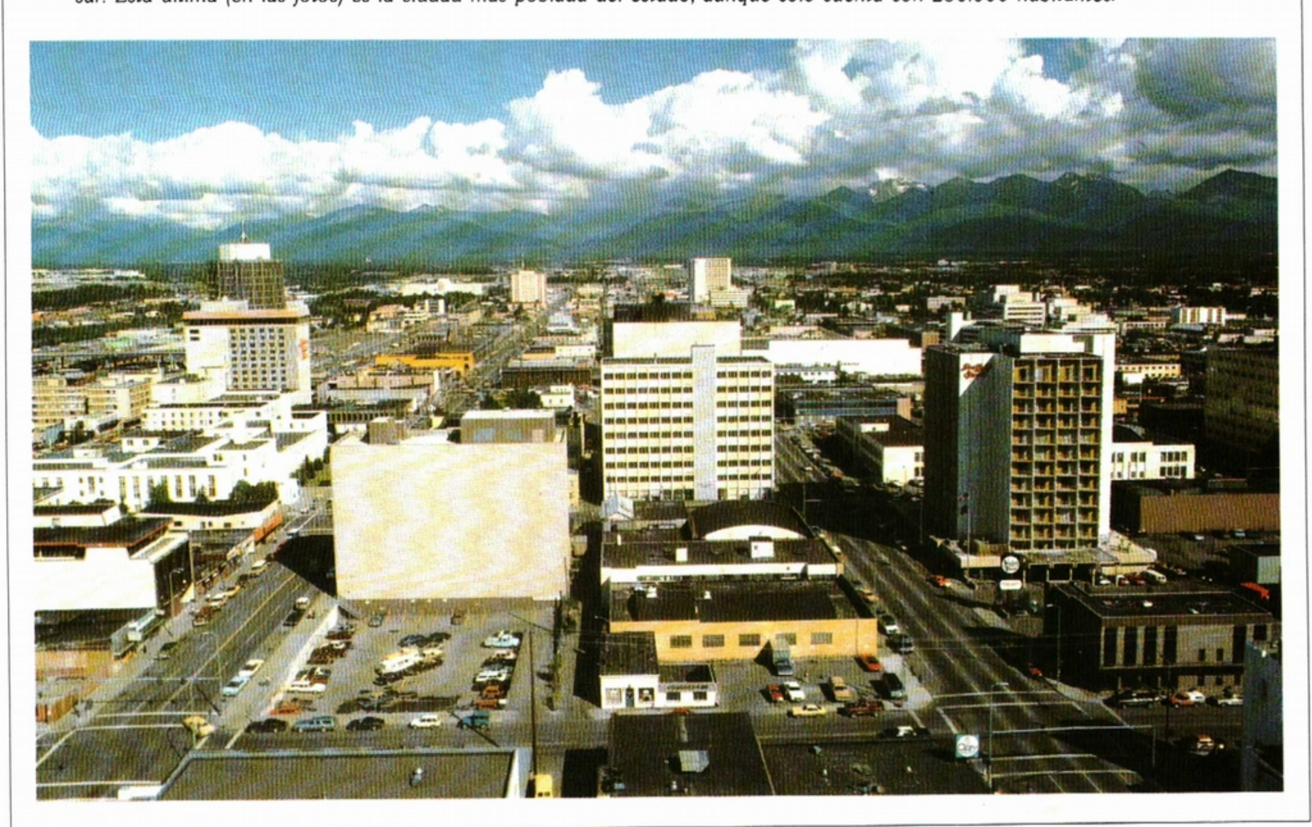
What did you think of the actress that played Kate? ___
To be honest, I thought she was just a little bit too stuffy. ___
But don't you think she was supposed to be like that? She was playing a sweet Victorian maiden, after all. ___
Yes, but she seemed almost middle-aged to me. ___
Surely you don't really think that, Roy? ___
Yes, I do. ___
What do you think, Jim? ___
Well, I've never really thought about it, to be honest... ___
I agree with Marjorie. I think she played the role very well. ___
Well, I thought that girl who played Miss Bray was much better. Don't you, Jim? ___
Well, it's difficult to say... ___
Come on. Don't sit on the fence all the time. She had much more stage presence. Don't you think so? ___
Yes, perhaps... I suppose it depends on your point of view... ___
Exactly. Roy only liked her because she was more attactive. That's his point of view. That's what he means by stage presence. ___
Marjorie, that's not true and you know it. I'm a good judge of acting talent. ___
Like the time you told us all to look out for that guy who played Macbeth in that production in Chicago. He ended up as a TV cop. ___
Well, we all make mistakes some time. ___





Un trozo de América a un paso de la Unión Soviética

Situada en el extremo noroccidental del continente americano, Alaska (nombre que significa «la gran tierra») está separada de los demás estados de la Unión por 800 kilómetros de territorio canadiense, una extensión diez veces superior a la del estrecho de Bering, que separa Alaska de Asia. Pero la Pequeña Diomedes, una isla americana, dista sólo 4 kilómetros de la Gran Diomedes, situada ya dentro de la frontera soviética. En tal contexto geográfico, se comprende fácilmente la capital importancia estratégica de Alaska. A partir de la segunda guerra mundial, el gobierno central favoreció e intensificó las comunicaciones con este lejano estado: nuevos aeropuertos; conexiones terrestres a través de la única gran arteria, la Alaska Highway, que une la ciudad de Fairbanks con la Columbia Británica; explotación de la línea férrea entre Fairbanks, en el centro, y Anchorage, en el sur. Esta última (en las fotos) es la ciudad más poblada del estado, aunque sólo cuenta con 250.000 habitantes.





Godfrey sits on the fence

Here are a more informal and a more formal version of the dialogue you've just heard:

What do you reckon of the actress that played Kate?
Well, Fred, I thought she was just a bit stuffy, to be honest.
But don't you think she was supposed to be like that? She was playing a sweet Victorian maiden, after all.
But Di... she acted as if she were middle-aged.
Are you kidding? I thought she was really good. What do you think, Jan?
Well, your guess is as good as mine, really... I don't know that much about acting.
I agree with Di. I think she played the part really well.
You can't mean that, Fred, can you?
Yes, I do.
Well, I thought that girl who payed Miss Bray was much better. Don't you, Jan?
Well, it all depends...
Come on, Jan. Don't sit on the fence all the time. She had much more stage presence. Don't you think so?
Search me! What do you mean by that, anyway?
He only liked her because she was prettier. That's what he means by stage presence.

What did you think of that actress that played Kate Nickelby, Sir William?
To be honest, Lady Fountleroy, I thought she was just a little too staid in her performance.
But wouldn't you say that that's how she was supposed to be? She was playing a sweet Victorian maiden, after all.
Yes, Lady Hartley, but she behaved almost like a middle-aged woman, as far as I could see. What do you think, Godfrey?
Well, I can't say I have any real views on the subject. I'm not the connoisseur you are, Sir William.
You see, Lady Hartley, if you look at the whole of her performance, I think you'll find her behaviour wasn't really suitable for a young girl of barely twenty.
Well, I'm not really sure... aren't you being perhaps just a little anachronistic?
I agree with Lady Hartley. I think she acted extremely well.
Well, to be perfectly honest, I thought the actress who played Miss Bray was much better. Don't you, Godfrey?
Well, I'd rather not commit myself on that point.
Come, come, Godfrey. Don't sit on the fence all the time. She had much more stage presence. Don't you think so?
Yes, perhaps... It's difficult to give an opinion on it right now...
I suspect Sir William only liked her because she was infinitely more attractive.
Lady Hartley! That's simply not true. I'm an excellent judge of actors.

It all depends... search me!

Now let's imagine the same kind of dialogue as the one you've just heard, but this time spoken on a more informal level. How would things change? And what would happen if, instead of four friends on the way home after the theatre, we had two lords and two ladies at a formal party after the show? How would they express themselves in this situation?

On the cassette you'll find two dialogues which show you just what happens in cases like these. The first dialogue is very informal, and, as you can see, the ways of saying you have no opinion (**Your guess is as good as mine**), of avoiding giving an opinion (**It all depends..., Search me!**) and of trying to change someone's opinion (**Are you kidding? You can't mean that, can you?**) all become shorter and more abrupt, which, as you know, is fairly usual in informal speech.

The second dialogue, on the other hand, is rather formal, and once again the expressions change. As is the norm with formal language, they become longer and a little more complicated. Godfrey uses the sentence **I can't say I have any real views on the subject**, for example, when he wants to say that he has no real opinion, and the sentences **I'd rather not commit myself on that point** and **It's difficult to give an opinion on it right now** when he tries to avoid saying what he thinks. Sir William, on the other hand, tries to change Lady Hartley's opinion by using the phrase **If you look at the whole of...**

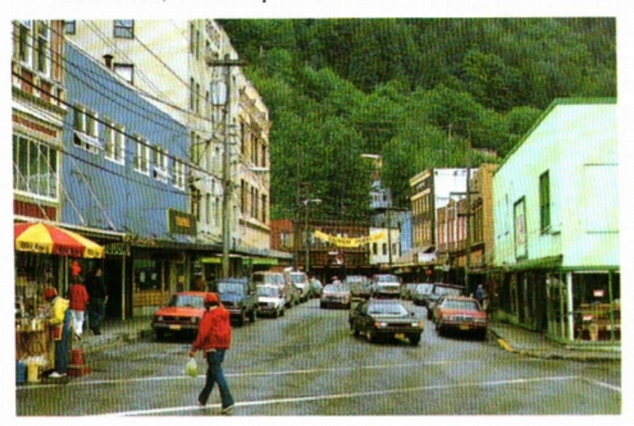






A ambos lados del círculo polar

Puede parecer una paradoja que Alaska, el estado más vasto de la Unión (1.527.464 km²), sea también el menos poblado: cuenta con poco más de 400.000 habitantes. Pero esto se debe sobre todo a sus particulares condiciones climáticas, caracterizadas por un invierno largo y rigurosísimo, interrumpido por breves veranos luminosos, en los que el termómetro marca como máximo 15 grados sobre cero. No obstante, las diferencias entre las diversas regiones son notables. La inhóspita zona ártica, que abarca más de un tercio del territorio, está poblada por unos pocos esquimales nómadas y por una minoría indígena. En cambio, la población blanca vive mayoritariamente en el sur. Los descendientes de los aleutianos, un grupo étnico emparentado con los esquimales, viven en las islas que llevan su nombre, las Aleutianas, y en la península de Alaska. En las fotos, la pequeña ciudad de Juneau, actual capital de Alaska.



Notas musicales y notas de reproche

Aunque las dos conversaciones de esta Unidad están ambientadas en el mundo de la música, presentan dos situaciones muy diferentes.

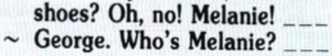
En la primera, un marido llega con retraso a un concierto y en esta ocasión tan mundana consigue molestar al público presente en la sala de una forma ciertamente poco elegante. Como es natural, su mujer quiere averiguar el porqué de tanta agitación y finalmente él deja escapar un pequeño detalle que revela la naturaleza de sus actividades vespertinas.

En la segunda, el presentador de un show radiofónico entrevista en el estudio a la guitarrista de un grupo de rock compuesto por muchachas de color. Pero cuando la guitarrista expresa sus opiniones acerca de la discriminación racial y sexual existente en el mundo de la música rock, se produce una gran algarabía.

Señalamos una sola expresión, por lo demás bastante frecuente en la lengua inglesa. En la segunda conversación, Cherry afirma que está **pretty sick** del modo en que los negros y las mujeres de todas las razas son discriminados. En este caso **sick** no significa 'enfermo', sino 'harto'.

Making a scene behind the scenes

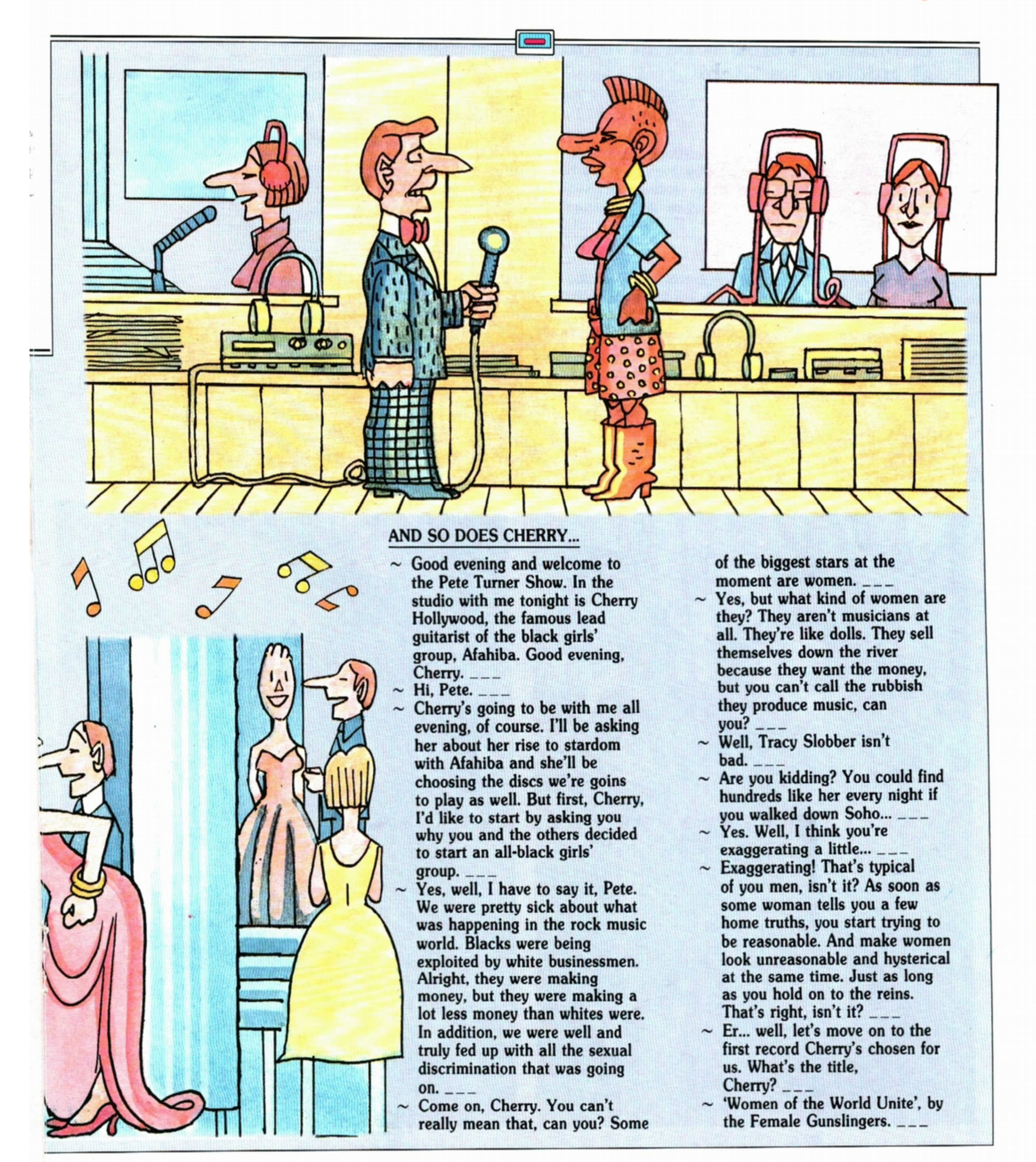
Often the world of the stage can be incredibly lifelike. It's not surprising, then, that the language of the stage is used to describe situations in real life. Take 'scene', for example. Not only is it used in a figurative sense to describe things that happen, as in the expression 'the scene of the crime'. It's also used in other, more surprising turns of phrase. If someone becomes very angry or emotional in public, arguing with another person in an embarrassing fashion, for example, you can say that he or she is 'making a scene'. If something happens 'behind the scenes', on the other hand, it happens in secret, whereas the expression 'to come on the scene', is used to describe the appearance of someone in a situation, and 'to set the scene' means 'to provide a basis for something' as well 'to outline the situation'.



GEORGE HITS THE WRONG NOTE

~ **Honestly, George. I've never been so embarrassed in all my life. ___**
~ **What's wrong? ___**
~ **What do you mean, what's wrong? You were supposed to get to the concert at a quarter to eight, and you didn't arrive till half-past! ___**
~ **But I had an important business meeting. ___**
~ **Dont' tell lies, George. That meeting finished at six o'clok. I know because I phoned Helen at seven, and Richard was already home. ___**
~ **Er... well, I had some things to do in the office. ___**
~ **My eye! And no sooner had you arrived than you started jumping around. Everybody was looking at you. Even the first violins! ___**
~ **But right in front of me was that woman with that ridiculous hat! She looked like an exploding armchair! I couldn't see a thing! ___**
~ **And hardly had the second movement begun when you got up and went to the lavatory! ___**
~ **Well, I had a little something to drink after work, and... ___**
~ **Who with? ___**
~ **With Sir Wilfred. ___**
~ **Mmm. And scarcely had the conductor taken his bow than you were off again. ___**
~ **I know. I had to make a phone call. ___**
~ **Who to? ___**
~ **Er... my secretary. I wanted to know if she'd typed the report for Monday. ___**
~ **Oh, yes? Tell me. Do you often go out for a drink with Sir Wilfred and come to concerts with tennis shoes on? ___**
~ **What do you mean, tennis shoes? Oh, no! Melanie! ___**
~ **George. Who's Melanie? ___**





AND SO DOES CHERRY...

~ Good evening and welcome to the Pete Turner Show. In the studio with me tonight is Cherry Hollywood, the famous lead guitarist of the black girls' group, Afahiba. Good evening, Cherry. ___

~ Hi, Pete. ___

~ Cherry's going to be with me all evening, of course. I'll be asking her about her rise to stardom with Afahiba and she'll be choosing the discs we're goins to play as well. But first, Cherry, I'd like to start by asking you why you and the others decided to start an all-black girls' group. ___

~ Yes, well, I have to say it, Pete. We were pretty sick about what was happening in the rock music world. Blacks were being exploited by white businessmen. Alright, they were making money, but they were making a lot less money than whites were. In addition, we were well and truly fed up with all the sexual discrimination that was going on. ___

~ Come on, Cherry. You can't really mean that, can you? Some of the biggest stars at the moment are women. ___

~ Yes, but what kind of women are they? They aren't musicians at all. They're like dolls. They sell themselves down the river because they want the money, but you can't call the rubbish they produce music, can you? ___

~ Well, Tracy Slobber isn't bad. ___

~ Are you kidding? You could find hundreds like her every night if you walked down Soho... ___

~ Yes. Well, I think you're exaggerating a little... ___

~ Exaggerating! That's typical of you men, isn't it? As soon as some woman tells you a few home truths, you start trying to be reasonable. And make women look unreasonable and hysterical at the same time. Just as long as you hold on to the reins. That's right, isn't it? ___

~ Er... well, let's move on to the first record Cherry's chosen for us. What's the title, Cherry? ___

~ 'Women of the World Unite', by the Female Gunslingers. ___

UNIT 79

Cuando el verbo roba el lugar al sujeto

La inversión del sujeto con el verbo (o el auxiliar) constituye la base de la construcción de las frases interrogativas: **Are you Spanish? Do you speak English?** Pero, como ya se ha indicado en algunas Unidades anteriores, también se utiliza esta estructura en otros casos.

Los dos tipos de inversión

Hay dos formas de invertir el sujeto y el verbo. El primer tipo de inversión es el más común y reproduce la estructura de las frases interrogativas, en las que sólo el verbo auxiliar se coloca delante del sujeto, y en el caso de tiempos verbales simples se recurre al auxiliar **to do:**

Rarely have I seen such an exciting book.

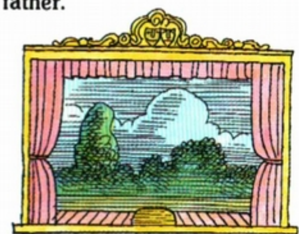
Not only is he a good actor, but he is also a real acrobat

Only in the last scene did we realize that she was a murderer.

El segundo tipo de inversión requiere el desplazamiento de toda la forma verbal, sea simple o compuesta, sin recurrir al auxiliar **to do**. Esta estructura es más literaria y se encuentra solamente después de un complemento de lugar:

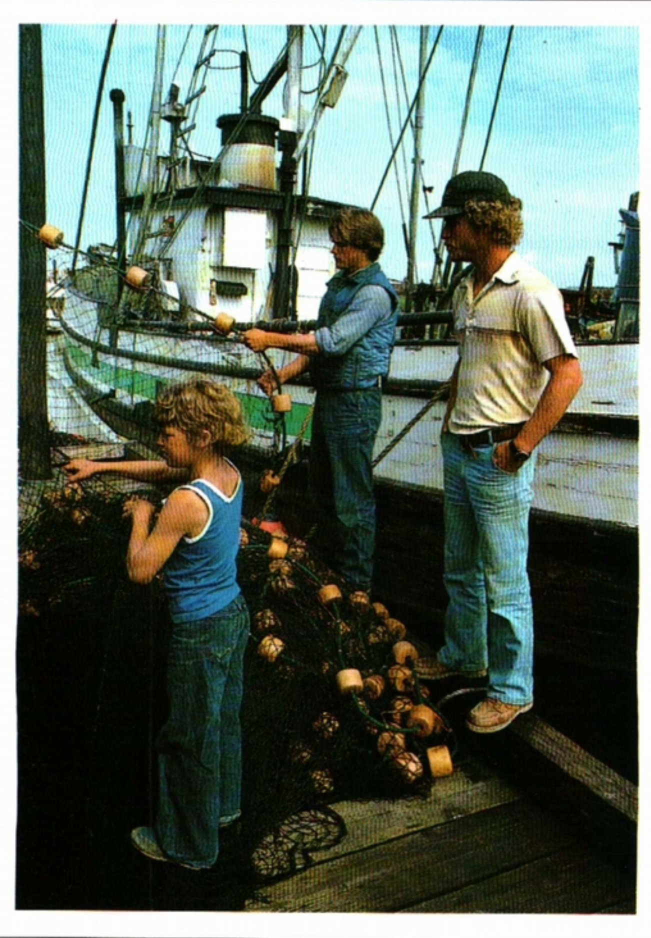
On the stage appeared the ghost of his father.

In the gallery was standing the ghost of Hamlet's father.



La inversión después de hardly, scarcely y no sooner

Para expresar la idea de dos acciones que ocurren una inmediatamente después de la otra son muy útiles los adverbios **hardly** y **scarcely**, seguidos generalmente por **when** en la segunda parte de la frase, y la locución adverbial **no sooner**, acompañada normalmente por **than**. En realidad, en el inglés coloquial **when** y **than** se consideran ya prácticamente equivalentes, por lo que se pue-





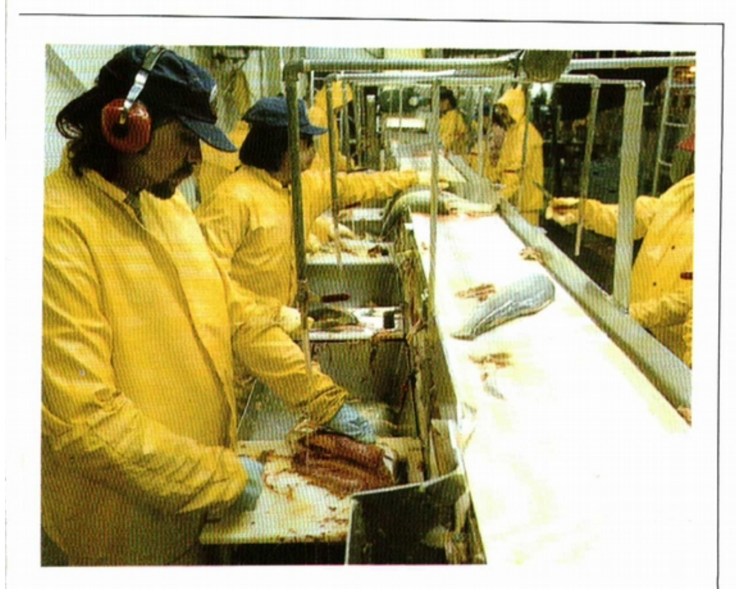
den usar indistintamente. Por lo común, **hardly, scarcely** y **no sooner** aparecen al comienzo de la frase y requieren el primer tipo de inversión del sujeto con el verbo, es decir la anticipación del auxiliar solo:

> **Hardly had they arrived at the inn than that guy at the back of the auditorium started shouting.**
>
> **Scarcely had he come on stage than you realised he was one of the baddies.**
>
> **No sooner had i done that when he came and stood in front of me again!**

La inversión después de locuciones negativas

Cuando las locuciones que contienen el adjetivo **no**, como por ejemplo **at no time, under no circumstances, on no occasion**, aparecen al comienzo de la frase, hay que invertir el sujeto con el verbo utilizando el primer tipo de inversión. Estas locuciones son más frecuentes en la lengua formal y escrita. La ubicación al comienzo de la frase tienen la función de enfatizar el significado:

> **We've been here for four hours, but at no time was Marjorie bored in the least.**
>
> **Under no circumstances must you smoke in the theatre.**
>
> **On no occasion have I seen such awful acting.**



Del mar gélido al congelador

Cuando los habitantes de Alaska todavía tenían que luchar diariamente por la supervivencia, la pesca representaba un recurso alimenticio de la máxima importancia: el pescado, rico en proteínas y grasas, podía ser conservado fácilmente desecándolo o ahumándolo. En la actualidad, la imagen del esquimal que pesca con el sedal a través de un agujero en la capa de hielo, resulta anacrónica, pero la importancia de la pesca para la economía de la región no ha disminuido. Toneladas de salmón, halibut, arenque, langostinos y otros crustáceos pasan de las bodegas de barcos pesqueros perfectamente equipados a las industrias alimentarias, de donde salen como pescado ahumado, congelado o salado.



La inversión con los complementos de lugar

Se usa el segundo tipo de inversión después de **adverbial phrases** de lugar, cuando tales locuciones aparecen al comienzo de la frase. En este caso, la inversión no es obligatoria y sólo se puede llevar a cabo con verbos intransitivos, como por ejemplo **to wal, to sit, to stand**, y si el sujeto no es un pronombre. Esta construcción se utiliza con frecuencia en la lengua escrita, especialmente en la literaria:

> **Along the top of the hills walked Cathy and Heathcliff.**
>
> **Under the tree was sitting the most beautiful girl he had ever met.**
>
> **On the stage was standing one of the biggest men I've ever seen.**

Conviene recordar que este tipo de inversión también aparece en la lengua hablada después de los adverbios de lugar **here** y **there** (vea a este respecto la Unidad 61):

> **Hey, look! There goes the actor who played Sir Mulberry Hawk!**

El uso de so y such

El adverbio **so** y el adjetivo **such** pueden desempeñar la función de elementos de refuerzo **(intensifiers)**. Normalmente se utiliza **so** con los adjetivos y **such** con los sustantivos:

> **I didn't know you were so keen on Dickens.**
>
> **I didn't know you were such a Dickens expert.**

So y **such** van seguidos a menudo por el artículo indeterminado. Sin embargo, esta construcción no es posible cuando **so** y **such** van acompañados por un adjetivo demostrativo o posesivo o bien por un artículo determinado. Por lo tanto, expresiones tales como ***the so incredible novel*** o bien ***his such amazing novel*** no son correctas. Para evitar el error, hay que recurrir a dos frases separadas:

> **I loved that novel. It was so incredible.**
>
> **I like this book. It's such an amazing novel.**

En esta sección ha aprendido:

- los dos tipos de inversión del sujeto con el verbo:
- la inversión después de **hardly, scarcely** y **no sooner**;
- la inversión después de locuciones de negación;
- la inversión con los complementos de lugar;
- el uso de **so** y **such** con adjetivos y sustantivos.

Julio César: honor y ambición

En el contexto de una Unidad dedicada al teatro y a la literatura no podía faltar un tributo al gran dramaturgo y poeta inglés William Shakespeare (1564-1616), autor de algunas de las mejores obras teatrales del mundo: «Hamlet», «Othello», «King Lear», «Macbeth», «Richard III», «Romeo and Juliet», «A Midsummer Night's Dream» y muchas otras.

El fragmento que presentamos en estas páginas ha sido tomado de «Julius Caesar» (1599-1600), la tragedia que narra el asesinato de Julio César, desde el momento en que Casio trata de implicar en la conjura al noble Bruto, hasta la derrota de los conspiradores. La parte que hemos escogido es un extracto de los celebérrimos discursos de Bruto y Marco Antonio, dirigidos a la muchedumbre de romanos presentes en el funeral de Julio César.

Con la ayuda de las notas, trate de analizar el lenguaje y el tono usados por ambos y descubrirá que el discurso de Marco Antonio, más emotivo y cautivador que las desnudas y medidas palabras de Bruto, es un ejemplo magistral de habilísimo arte oratorio.

En efecto, gracias a su elocuencia, Marco Antonio logrará sublevar al pueblo contra los conjurados, sentando así las bases de su derrota definitiva en la batalla de Filipos, en el 42 a. C., donde Bruto y Casio, cuando se ven vencidos, se suicidan.





BRUTUS

Romans, countrymen, and lovers![1] hear[2] me for my cause[3], and be silent, that you may hear: believe me for mine honour[4], and have respect for mine honour, that you may believe: censure me in your wisdom[5], and awake your senses[6], that you may the better judge[7]. If there be any[8] in this assembly[9], any dear friend of Caesar's, to him I say that Brutus' love[10] to Caesar was no less than his. If then that friend demand[11] why Brutus rose against Caesar, this is my answer: not that I loved Caesar less, but that I loved Rome more. Had you rather[12] Caesar were living, and die all slaves[13], than that Caesar were dead, to live all freemen?[14] As Caesar loved me, I weep[15] for him; as he was fortunate, I rejoice at it[16]; as he was valiant[17], I honour[18] him; but as he was ambitious[19], I slew[20] him. There is tears[21] for his love; joy[22] for his fortune; honour for his valour[23]; and death for his ambition[24]. Who is here so base[25] that would be a bondman?[26] If any[27], speak; for him have I offended[28]. Who is here so rude[29] that would not be a Roman? If any, speak; for him have I offended. Who is here so vile[30] that will not love his country? If any, speak; for him have I offended. I pause[31] for a reply.[...]

Sobre estas líneas, retrato de William Shakespeare; en el ángulo superior derecho, caracterización clásica para el personaje del emperador romano; en la página siguiente, una escena de «Julio César».

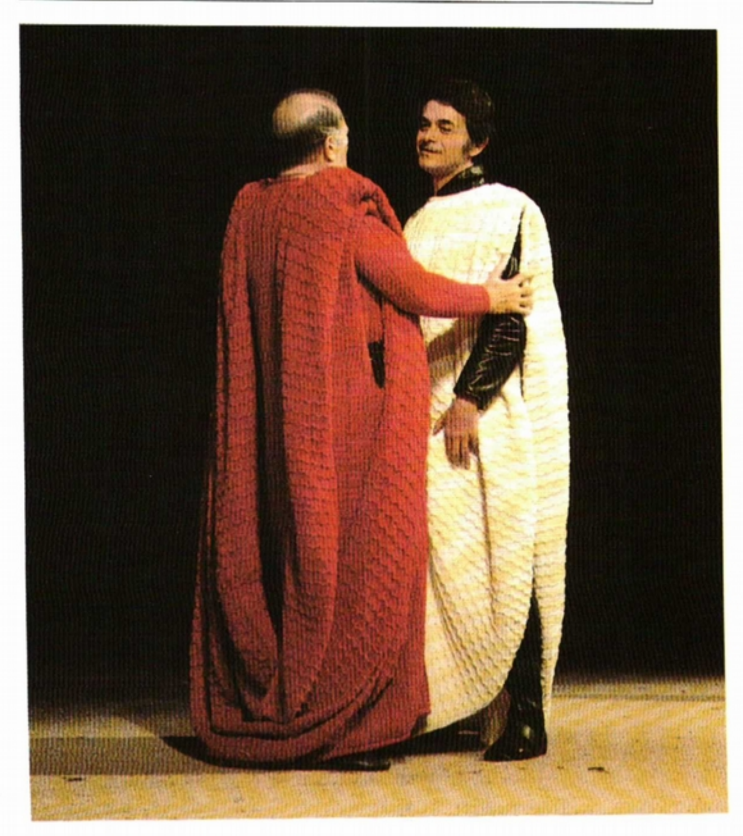
1. **Countrymen, and lovers:** compatriotas, y queridos amigos.
2. **hear:** note la ausencia de la letra mayúscula después del signo de exclamación. En esta época, las reglas de ortografía y de puntuación aún no se habían codificado. Por tanto, en este contexto, Shakespeare las usa a su arbitrio.
3. **Cause:** causa.
4. **For mine honour:** por mi honor. **Mine** es la forma arcaica de **my**.
5. **Censure me in your wisdom:** juzgadme según vuestra sabiduría.
6. **Awake your senses:** despertad vuestros sentidos. En este contexto, **senses** debe entenderse en la acepción de 'razón'.
7. **That you may the better judge:** de modo que podáis juzgarme mejor.
8. **If there be any:** si hay alguien. **Be** es subjuntivo, un modo verbal que en el inglés moderno ha desa-

ANTONY

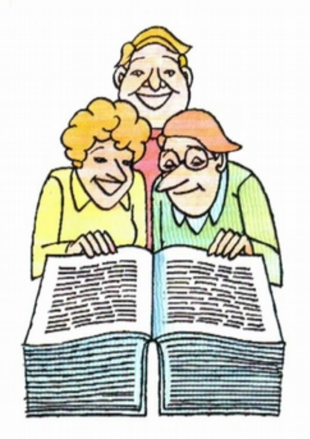
Friends, Romans, countrymen, lend me your ears[32]; I come to bury[33] Caesar, not to praise him. The evil[34] that men do lives after them; The good is oft interred[35] with their bones[36]; So let it be with Caesar. The noble Brutus[37] Hath[38] told you Caesar was ambitious: If it were so, it was a grievous fault[39], And grievously hath Caesar answer'd it[40]. Here, under leave[41] of Brutus and the rest, For Brutus is an honourable[42] man; So are they all, all honourable men, Come I to speak in Caesar's funeral. He was my friend, faithful and just[43] to me: But Brutus says he was ambitious; And Brutus is an honourable man. He hath brought many captives[44] home to Rome, Whose ransoms[45] did the general coffers[46] fill: Did this in Caesar seem ambitious? When that[47] the poor have cried[48], Caesar hath wept: Ambition should be made of sterner[49] stuff: Yet Brutus says he was ambitious; And Brutus is an honourable man. You all did see that on the Lupercal[50]. I thrice presented him with a kingly crown[51], Which he did thrice refuse: was this ambition? Yet Brutus says he was ambitious; And, sure, he is an honourable man. I speak not to disprove[52] what Brutus spoke, But here I am to speak what I do know. You all did love him once, not without cause[53]: What cause withholds[54] you then to mourn[55] for him? O judgement! thou art fled to brutish beasts[56], And men have lost their reason. Bear with me[57]; My heart is in the coffin[58] there with Caesar And I must pause till it come back to me[59].

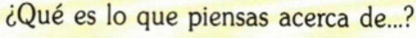
An English composer visits Mars

England has never been well-known for its classical music; before this century, the number of English composers who had made any kind of impact outside its frontiers could be counted on the fingers of one hand: the most important was without doubt Purcell, who lived in the seventeenth century. Then, at the end of the nineteenth century and the beginning of the twentieth, England produced a whole clutch for great composers: Elgar, Williams, Stanford, Parry, Britten... Perhaps the most surprising of these figures, and probably the most influential, however, was a man who had a name which was decidedly un-English: Gustav Holst. He was, in fact, of Swedish descent, but was born in Britain in 1874. Many of his works are regularly played, but without doubt the most important and the best-known is the famous Planets suite, which includes the magnificent pieces dedicated to Jupiter and Mars.



parecido casi totalmente.
9. **Assembly:** asamblea.
10. **Love:** devoción.
11. **Demand:** preguntase. Advierta, de nuevo, el uso del subjuntivo.
12. **Had you rather:** preferiríais que. Es una construcción muy formal y retórica.
13. **Slaves:** esclavos.
14. **Freemen:** hombres libres.
15. **Weep:** lloro.
16. **I rejoice at it:** me alegro de ello.
17. **Valiant:** valeroso.
18. **Honour:** honro.
19. **Ambitious:** ambicioso.
20. **Slew:** maté. Es el pasado del verbo irregular **to slay**. El participio pasado es **slain**.
21. **Tears:** lágrimas.
22. **Joy:** alegría
23. **Valour:** valor.
24. **Ambition:** ambición.
25. **Base:** bajo, vil.
26. **Bondman:** esclavo.
27. **If any:** si éste está presente. En este contexto, **any** se utiliza como pronombre, sustituyendo así la frase anterior.
28. **For him have I offended:** dado que lo he ofendido. En esta frase **for** tiene valor causal. Advierta asimismo la inversión del sujeto con el verbo. Se trata de una construcción retórica.
29. **Rude:** rudo, inculto. Es una acepción arcaica.
30. **Vile:** vil.
31. **I pause:** espero.
32. **Lend me your ears:** prestadme vuestra atención.
33. **Bury:** sepultar.
34. **Evil:** mal.
35. **Oft interred:** a menudo enterrado. **Oft**, abreviación de **often**, es un término en desuso.
36. **Bones:** huesos.
37. **So let it be with Caesar. The noble Brutus:** así ha ocurrido con César. El noble Bruto.
38. **Hath:** es la forma arcaica de **has**.
39. **Grievous fault:** falta grave.
40. **And grievously hath Caesar answer'd it:** y César la ha pagado cara.
41. **Under leave:** con el permiso.
42. **Honourable:** honorable.
43. **Just:** recto.
44. **Captives:** prisioneros.
45. **Ransoms:** rescates.
46. **General coffers:** arcas del Estado.
47. **When that:** cuando. Es otra construcción más bien retórica.
48. **Cried:** llanto.
49. **Sterner:** más fuerte.
50. **The Lupercal:** las Lupercales. En la antigua Roma, estas fiestas se celebraban el 15 de febrero de cada año en el lugar en que, según la leyenda, Rómulo y Remo habían sido amamantados por una loba.
51. **I thrice presented him with a kingly crown:** tres veces le he ofrecido una corona real.
52. **Disprove:** desmentir.
53. **Not without cause:** no sin motivo.
54. **Withholds:** impide.
55. **To mourn:** sentir dolor, dolerse por la muerte de alguien.
56. **O judgement! thou art fled to brutish beasts:** ¡oh juicio! Has huido a bestias brutales.
57. **Bear with me:** soportadme.
58. **Coffin:** ataúd.
59. **Till it come back to me:** hasta que vuelva a mí.

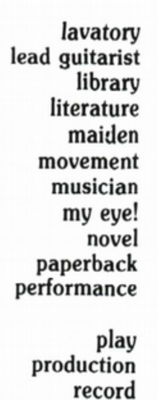




¿Qué es lo que piensas acerca de...?

Are you kidding?
But don't you think...
But wouldn't you say that...
If you look at the whole of...
I suppose it depends on...
It's difficult to give an opinion on it right now
Search me!
Surely you don't really think that...
Well, I can't say I have any real views on the subject
Well, I'd rather not commit myself on that point
Well, it all depends...
Well, it's difficult to say...
Well, I've never really thought about it
You can't mean that
Your guess is as good as mine

actor	actor
auditorium	auditorio
baddy	malvado, malo
barely	apenas, a duras penas
bookshop	librería
character	personaje
chest	arcón
(to) commit oneself	comprometerse
concert	concierto
conductor	director de orquesta
disc	disco
(to) end up	terminar
(to) exaggerate	exagerar
first violin	primer violín
(to) flip	enloquecer
(to) give it a go	intentar
group	grupo, conjunto
(to) guarantee	garantizar
(to) hold on to the reins	llevar las riendas
home truth	verdad desagradable
(to) jump around	saltar
lavatory	servicios, lavabos
lead guitarist	guitarrista solista
library	biblioteca
literature	literatura
maiden	doncella
movement	movimiento
musician	músico
my eye!	¡tonterías!
novel	novela
paperback	libro en rústica
performance	representación, interpretación
play	obra teatral
production	producción
record	disco
rise	subida, ascenso
scarcely	a duras penas
scene	escena, escenario
sergeant-major	sargento mayor
serving woman	sirvienta
(to) sit on the fence	estar indeciso
so-and-so	persona odiosa
somersault	cabriola, voltereta
so-so	así, así
stage presence	presencia escénica
stage version	versión teatral
staid	serio, reservado
stardom	estrellato
story	cuento, historia
stuffy	aburrido
such-and-such	y tal y cual
(to) take a bow	aparecer en el escenario para recibir los aplausos
truly	verdaderamente, realmente
(to) turn out to be	resultar
whiskers	patillas
write-up	comentario, crítica



Synonyms and antonyms

El sustantivo ***baddie*** *(a veces se escribe también* ***baddy****, pero el plural es siempre* ***baddies****) se utiliza de modo informal para designar al «malo» de una película, un libro, una obra de teatro, etc. En cambio, al «bueno» se le designa con el sustantivo* ***goodie*** *(o bien* ***goddy****), término que, a diferencia de* ***baddy****, con el transcurso del tiempo ha adquirido otros significados. Puede, en efecto, referirse a las 'golosinas'* ***(The table was full of goodies for the children)****, o bien a algo particularmente agradable o deseable* ***(With a manager's salary, he was able to afford all the goodies that life has to offer)****. Por último, fíjese en el sustantivo* ***goody-goody****, que describe a quien asume actitudes virtuosas con el fin de obtener la aprobación de quienes le rodean, y corresponde, por lo tanto, al español 'tartufo', 'hipócrita'. En Estados Unidos una persona de este tipo es definida con la graciosa expresión* ***goody two-shoes****.*

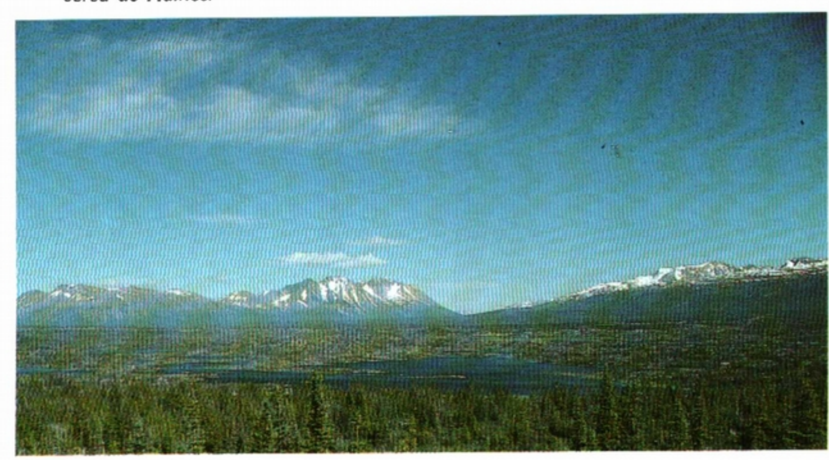


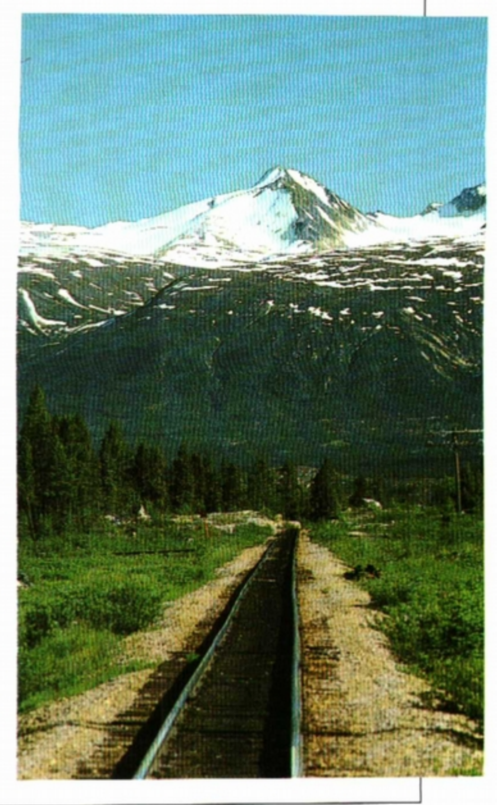


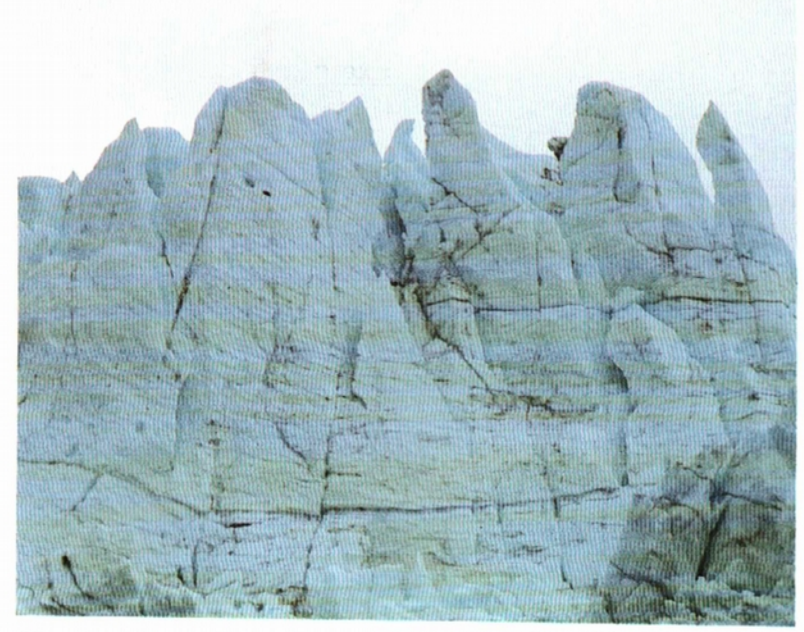


Tierra preciosa y olvidada

El destino de Alaska es ser una tierra olvidada por el mundo, salvo cuando despierta imprevistas ráfagas de interés económico. La explotación comenzó con las pieles. A partir del siglo XVIII, los rusos depredaron la región de sus bellísimos animales de valioso pelaje. En 1799 se fundó una compañía comercial ruso-americana que esclavizó a los aleutianos y maltrató a las tribus indígenas. Más tarde, cuando los animales comenzaron a escasear, los rusos no consideraron conveniente la permanencia en Alaska, y en 1867 cedieron este territorio a los americanos por la módica suma de 7.800.000 dólares: aproximadamente 2 centavos por acre. Y hubo incluso quienes consideraron excesiva esta cifra. En las fotos, el paisaje meridional en torno a White Pass, cerca de Haines.







Un glaciar que llega hasta el mar

El famoso naturalista John Muir, que en el siglo pasado promovió la creación de bellísimos parques nacionales en Estados Unidos, pasó por Glacier Bay en 1879. Inmediatamente se sintió impresionado por el grandioso escenario del fiordo: masas cristalinas desprendidas del glaciar flotando en el agua y al fondo montañas de 4.000 metros de altitud. Más tarde, Muir escribió: «Eran las montañas más altas y más blancas y el mayor glaciar que jamás había visto.» Actualmente esta zona forma parte del Glacier Bay National Park (en las fotos), cuyo acceso está rígidamente controlado para proteger a la fauna terrestre y marina: osos, coyotes, lobos, ballenas y focas. Sólo así es posible admirar uno de los ambientes nórdicos mejor conservados de la Tierra.





Exercise 1

En cada uno de estos diálogos hay alguien que desentona. ¿Quién es y por qué? Sustituya la frase que no encaja por una de tono más adecuado a la situación:

a) Sir William: **Personally, I think the play wasn't very successful.**
Sir Godfrey: **Are you kidding, Bill? I thought it was the bees' knees!**

b) Hal: **Great play, wasn't it?**
Jan: **Well, if you look at the play as a whole, I think you'll find you're wrong.**

c) Lady Snobb: **She's an excellent actress, isn't she?**
Lady Haughty: **Search me!**

d) Lord Brown: **This must be the best symphony Mozart ever composed.**
Lord Snooty: **You can't mean that, can you, Phil? I thought it was lousy.**

e) Sam: **Don't you think Heller's a really good writer?**
Tom: **Well, to be honest, it's difficult to give an opinion right now.**

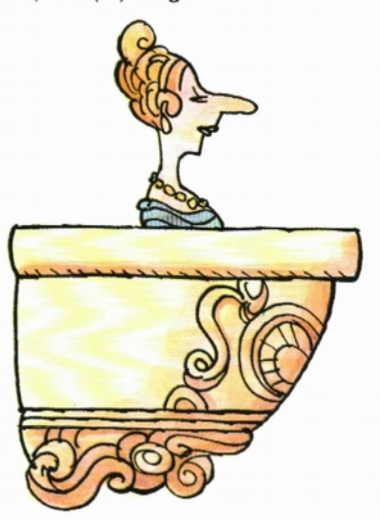
f) Fred: **She's a great actress, isn't she?**
Elly: **Y can't say I have any real views on the subject.**



Exercise 2

Agregue entre cada pareja de palabras la letra con la cual termina la priméra y comienza la segunda. Las letras agregadas formarán una frase:

a) **stanza (—) ria**
b) **autho (—) eggae music**
c) **scen (—) ncyclopedia**
d) **sketc (—) ero**
e) **bookstor (—) nter**
f) **dram (—) d-lib**
g) **villai (—) ovelist**
h) **balla (—) ress circle**
i) **bras (—) axophone**
j) **autograp (—) orn**
k) **catalogu (—) ntrance**
l) **interpre (—) une up**
m) **what a load of rubbis (—) eroine**
n) **pros (—) xit**
ñ) **oper (—) ct**
o) **poe (—) heatre**
p) **publishe (—) ow**
q) **footnot (—) xeunt**
r) **son (—) allery**
s) **piccol (—) ut of stock**
t) **monologu (—) ncyclopaedia**
u) **drumme (—) ehearsal**
v) **line (—) trings**



Exercise 3



Este ejercicio es un dictado tomado de la sección Reading. Escuche toda la grabación, luego vuelva a escucharla y transcriba el fragmento aparte. Después confronte lo que ha escrito con el texto que figura en las soluciones.



Exercise 4

Ordene las palabras correctamente, de modo que formen frases que tengan sentido:

a) **There/is/a/vaudeville/big/red /old/brick/beautiful/theatre /in/New/Orleans.**
b) **The/old/serving/fat/woman /French/horrible/was/the /villain/of/the/piece.**
c) **In/the/case/was/a/Moroccan /round/strange/wind/brass /instrument.**
d) **Fagin/is/a/tiny/thin/ancient /sly/Jew/who/appears/in /Oliver/Twist.**
e) **This/instrument/wooden/string /enormous/brown/was/used /in/the/fifteenth/century.**
f) **He/was/reading/an/history/old /leatherbound/German /enormous/book.**
g) **The/hero/was/an/slim/young /handsome/slave/Greek/boy.**
h) **A/American/minute/old /decrepit/thin/conductor /stepped/onto/the/podium.**
i) **Chandler's/chilling/detective /African/fascinating/story /was/written/in/just/three /weeks.**

Exercise 5

Una cada pareja de frases de tal modo que formen una sola, utilizando **scarcely, hardly, no sooner, no**, o bien la expresión adverbial de lugar que encontrará en la primera de las dos frases:

a) **A woman was in front of me. She had an enormous hat.**
b) **I sat down. Then the play started.**
c) **I read his first novel. Then I went out an bought his second novel.**
d) **You mustn't smoke in the theatre. You mustn't do this at any time.**
e) **He walked onto the podium. Then the audience cheered.**
f) **He walked onto the stage. The audience started booing.**
g) **This ticket mustn't be resold. This must not be done under any circumstances.**
h) **The actor who played Ralph Nickelby is there. He is coming here.**
i) **A man was in the bookshop. He was looking for a novel by Charles Reade.**
j) **An actor sat under the tree. He was learning his lines.**




SOLUCIÓN DE LOS EJERCICIOS

Exercise 1
a) **Sir Godfrey:** es demasiado informal. Tendría que haber dicho **Yes, but if we look at the whole performance...** b) **Jan:** es demasiado formal. Tendría que haber dicho **Are yo kidding?** o bien **you can't mean that, can you?** c) **Lady Haughty:** es demasiado informal. Tendría que haber dicho **I'd rather not commit myself** o bien **it's difficult to give an opinion on it right now.** d) **Lord Snooty:** es demasiado informal. Tendría que haber dicho **Yes, but if you look at the whole of Mozart's work...** o una variante de esta construcción. e) **Tom:** es demasiado formal. Tendría que haber dicho **It all depends...** o bien **search me!** f) **Elly:** es demasiado formal. Tendría que haber dicho **Your guess is as good as mine.**

Exercise 2
a) **a.** b) **r.** c) **e.** d) **h.** e) **e.** f) **a.** g) **n.** h) **d.** i) **s.** j) **h.** k) **e.** l) **t.** m) **h.** n) **e.** ñ) **a.** o) **t.** p) **r.** q) **e.** r) **g.** s) **o.** t) **e.** u) **r.** v) **s.** La frase es **Are he and she theatre-goers?**

Exercise 3
He aquí el texto del dictado: **Friends, Romans, countrymen, lend me your ears; I come to bury Caesar, not to praise him. The evil that men do lives after them; The good is oft interred with their bones; So let it be with Caesar. The noble Brutus Hath told you Caesar was ambitious: If it were so, it was a grievous fault, And grievously hath Caesar answer'd it.**

Exercise 4
a) **There is a beautiful big old brick vaudeville theatre in New Orleans.** b) **The horrible old fat French serving woman was the villain of the piece.** c) **In the case was a strance round brass Moroccan wind instrument.** d) **Fagin is a sly tiny ancient thin Jew who appears in Oliver Twist.** e) **This enormous brown wooden string instrument was used in the fifteenth century.** f) **He was reading an enormous old German leatherbound history book.** g) **The hero was a handsome slim young Greek slave boy.** h) **A decrepit old minute thin American conductor stepped onto the podium.** i) **Chandler's fascinating chilling African detective story was written in just three weeks.**

Exercise 5
a) **In front of me was a woman with an enormous hat** (o **who had an enormous hat**). b) **No sooner** (o **hardly** o **scarcely**) **had I sat down than** (o **when**) **the play started.** c) **No sooner** (o **hardly** o **scarcely**) **had I read his first novel than** (o **when**) **I went out and bought his second novel** (o **second one**). d) **At no time must you smoke in the theatre.** e) **No sooner** (o **hardly** o **scarcely**) **had he walked onto the podium, than** (o **when**) **the audience cheered.** f) **No sooner** (o **hardly** o **scarcely**) **had he walked onto the stage, than** (o **when**) **the audience started booing.** g) **Under no circumstances must this ticket be resold.** h) **Here comes the actor who played Ralph Nickelby.** i) **In the bookshop was a man who was looking for a novel by Charles Reade** (o **a man looking for a novel by Charles Reade**). j) **Under the tree sat an actor learning his lines** (o **who was learning his lines**).



Oro amarillo y oro negro

Cuando Estados Unidos compró Alaska a los rusos, aún no sospechaba las riquezas que escondía su subsuelo. En 1896 se descubrieron yacimientos de oro en Klondike, en el territorio de Yukon, poco más allá de la frontera canadiense. Entonces, muchos aventureros llegaron hasta estas desoladas tierras del norte, desde donde organizaron expediciones de ida y vuelta a Klondike. Poco tiempo después se descubrieron yacimientos cerca de Fairbanks, que provocaron la famosa fiebre del oro.
El descubrimiento de petróleo, más reciente, se produjo tras el ingreso de Alaska en la Unión (1959): los primeros pozos se excavaron en 1968 en Prudhoe Bay, en la costa ártica. Para transportar el petróleo se construyó un oleoducto de 1.300 km hasta Valdez (foto inferior), en el Prince William Sound (foto superior), un puerto resguardado y libre de hielos.

